

A.B.C. TELEVISION LIMITED,  
BROOM ROAD,  
TEDDINGTON,  
MIDDLESEX.  
Tel: 977-3252

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C A M E R A   S C R I P T

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Prod.No: 1920

"CALLAN"

"GANGRENE" (Working title)

VTR/ABC/7552

by

RAY JENKINS

---

DESIGNED BY

VIC SYMONDS

---

ASSOCIATE PRODUCER

JOHN KERSHAW

---

PRODUCER

REGINALD COLLIN

---

DIRECTED BY

PETER DUGUID

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CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 10TH APRIL 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 11TH APRIL 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

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"CALLAN" (7)

"GANGRENE" (Working title)

CAST:

Callan .....	EDWARD WOODWARD	Mason .....	REX ROBINSON
Hunter .....	DEREK BOND	Lambert .....	BARRY STANTON
Meres .....	ANTHONY VALENTINE	Messmer .....	JOHN DEVAUT
Lonely .....	RUSSELL HUNTER	Hunter's Secretary ..	LISA LANGDON
Francine .....	ANN LYNN	Hospital Sister .....	MARYANN TURNER
Flomard .....	JEROME WILLIS	Jean Coquet .....	GEOFF CHESHIRE (Film only)
Marcel Latour ..	DAVID LELAND	Watson .....	LAWRENCE TRIMBLE

+ 6 men, 1 woman (thru DAVID AGENCY) as:- Guard, hospital attendants, nurse, hotel manager, assistant manager, hotel porter, hotel guest, mortuary assistant - DENNIS BALCOMBE, PETER DURRANT, ARTHUR ZAN, JOHN BEARDMORE, PAT TRAVIS, LESLIE WEEKES, PATRICIA FLEMING.

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Floor Manager .....	DENVER THORNTON	Technical Supervisor ...	PETER KIEW
Stage Manager .....	MARY LEWIS	Lighting Supervisor ....	BRIAN TURNER
P.A. ....	PADDY DEWEY	Sound Supervisor .....	MIKE WESTLAKE
Call Boy .....	PETER GROOME	Senior Cameraman .....	ROY EASTON
P.A. Timer .....	ANNE SUMMERTON	Vision Mixer .....	PETER HOWELL
Wardrobe Supervisor ...	GILLIAN GRIMES	Racks .....	JOHN TURNER
Make-Up Supervisor ....	MIMI KIMMINS	Grams .....	BILL RAWCLIFFE

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SCHEDULE:

WEDNESDAY, 10TH APRIL:

Camera rehearsal ..... 10.30-13.00  
LUNCH BREAK ..... 13.00-14.00  
Camera rehearsal ..... 14.00-18.00  
SUPPER BREAK ..... 18.00-19.00  
Camera rehearsal ..... 19.00-21.00

THURSDAY, 11TH APRIL:

Camera rehearsal ..... 10.00-12.45  
LUNCH BREAK ..... 12.45-13.45  
Line-up and make-up ..... 13.45-14.30  
Dress rehearsal ..... 14.30-16.15  
Tea break ..... 16.15-16.30  
Line-up ..... 16.30-17.00  
VTR ..... 17.00-19.00  
Technical clear ..... 19.00-19.15  
SUPPER BREAK ..... 19.15-20.15

(VTR/ABC/7552)

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TECHNICAL REQUIREMENTS:

cams. 1, 2, 3 & 4: Floor pedestals. Cam.5: Pedestal & L.A. 1-man dolly, cam. head changed during act break. Small periscope mirror, normal monitors + 3 in Hunter's Office & 9" Pye for Hunter's Secretary.

3 booms, 2 slung mics for Hospital & Hotel Corridors, rest as reqd. Tape & grams. Pract. telephones:- Callan's Flat/Hunter's Office; Passport Office/Hunter's Office; Hotel Room/Callan's Flat; Hotel Room/Hunter's Office; Hunter's Office/Flomard's Bedroom (French telephone). Pract. intercom: Hunter's Office/Secretary off-stage. Fold-back. Pract. buzzer: Hospital ward/ante-room. F/X bell box.

4 specially shot 16mm. sof T/C sequences, captions scanner, VTR clock.



"CALLAN" (7)

"GANGRENE" (W/T)

Prod.No: 1920

VTR/ABC/7552

VTR: 11.4.68, Teddington 1.

SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1</u>						
<u>OPENING CREDITS:</u> T/C & CAPTION SCANNER		<u>TO BE RECORDED AT A LATER DATE</u>				1
<u>TELECINE (1):</u> KENT COUNTRY ROAD, EXT. (1'35")	DAY	Coquet Lambert Messner	-	SOF	-	1
1. HUNTER'S OFFICE, INT.	DAY	Hunter	3: A. 4: A.	A-1	1-3	1
<u>POSSIBLE TAPE RUN</u>						
<u>TELECINE (2):</u> DOVER HARBOUR, EXT. (0'15")	DAY	-	-	SOF	-	1
2. PASSPORT OFFICE, INT.	DAY	Meres Messner Lambert	1: A. 2: A. 5: A.	C-1	4-20	2-4
3. HUNTER'S OFFICE, INT.	DAY	Callan Hunter	1: B. 3: B. 4: B.	A-2	21-45	4-7
4. MORGUE - INT.	DAY	Francine Meres Flomard Assistant Callan Hunter	5: D.	SLUNG    (v/o, pre-rec.)	46	7-8    TAPE
5. CALLAN'S LANDING, INT.	EVENING	Lonely Callan	4: C.	A-3	48	8-9
6. CALLAN'S FLAT, INT.	EVENING	Callan Lonely	1: C. 2: B.	B-1	49-52	9
7. HUNTER'S OFFICE (ANTE-ROOM), INT.	EVENING	Hunter Flomard	1: D. 3: A. 4: D.	A-1	53-76	10-13
8. CALLAN'S FLAT, INT.	EVENING	Callan Lonely	2: B. 5: C.	B-1	77-81	13-14
9. <u>INTERCUTTING:</u> HUNTER'S OFFICE, INT. & CALLAN'S FLAT, INT.	EVENING "	Hunter Callan Lonely	3: B. 1: C. 5: C.	A-2 B-1	82-85	14-15

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1 (contd.)</u>						
10. CALLAN'S FLAT - INT.	EVENING	Callan Lonely	1: C. 3: C. 4: C. 5: D.	B-1	85-92	15-16
11. PASSPORT OFFICE - INT.	NIGHT	Meres Mason	2: A. 5: E.	C-1	93-97	16-17
12. <u>INTERCUTTING:</u> HUNTER'S OFFICE, INT. & PASSPORT OFFICE, INT.	NIGHT "	Hunter Meres	3: B. 5: E.	A-2 C-1	98-100	17-19
13. PASSPORT OFFICE, INT.	NIGHT	Meres Mason	5: E.	C-1	101	19
14. HOTEL CORRIDOR, INT.	NIGHT	Guard Callan Francine (b/g)	1: E.	A-4	102	19
15. HOTEL SITTING ROOM, INT.	NIGHT	Francine Callan	3: D. 4: E.	B-2	102-107	19-21
15A. HOTEL BEDROOM, INT.	"	"	1: F. 2: C. 5: F.	C-2	107-118	21-23
16. CALLAN'S FLAT - INT.	NIGHT	Lonely Latour	3: E. 4: F.	A-5	119-125	23-24
17. HOTEL BEDROOM, INT.	NIGHT	Callan Francine	2: D. 5: F.	C-2	127-127	24
17A. HOTEL SITTING ROOM, INT.	"	"	1: G. 2: D.	B-2	127-133	24-25
18. CALLAN'S FLAT - INT.	NIGHT	Latour Lonely Callan (v/o)	4: F.	A-5 D-2	134	25-26
<u>/TAPE RUN - TO ACT II/</u>						

ACT 2

19. HOTEL SITTING ROOM, INT.	NIGHT	Francine Callan	1: G. 3: F. 5: G.	B-2	135-152	27-30
20. HUNTER'S OFFICE, INT.	NIGHT	Meres Hunter Secretary (v/o) Callan (v/o)	2: E. 4: B.	A-2 C-3	153-154	30-31



<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 2 (contd.)</u>						
21. HOTEL SITTING ROOM, INT.	NIGHT	Callan Francine Hunter (v/o) Messner Lambert	1: G. 3: F.	C-3 A-2	155-158	31-32
22. CALLAN'S FLAT - INT.	NIGHT	Lonely Latour Meres Secretary } Hunter } (v/o)	2: B. 4: F. 5: C.	B-1 A-2	159-173	32-35
23. HOTEL SITTING ROOM, INT.	NIGHT	Callan Guard	1: G.	C-3	174	35-36
24. HUNTER'S OFFICE, INT.	NIGHT	Secretary Hunter	3: B.	A-2	175	36
25. CALLAN'S FLAT - INT.	NIGHT	Latour Meres Hunter (v/o)	2: B. 4: F.	B-1 A-2	176-182	36-38
26. HUNTER'S OFFICE, INT.	NIGHT	Hunter Meres (v/o) Secretary (v/o)	3: B.	A-2 B-1	183	38
27. HOTEL SITTING ROOM, INT.	NIGHT	Watson Callan Guard Hotel manager Assistant manager Hotel porter Hotel guest	1: G. 5: G. (Crooper)	C-3	184-185	38-39
28. CALLAN'S FLAT - INT.	NIGHT	Meres Latour	2: B. 4: F.	B-1	186-190	39-40
<u>TELECINE (3):</u> CALLAN'S FLAT, EXT. (1:11")	NIGHT	Lonely Meres Latour Callan Lambert Messner Extras	-	SOF	-	40

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 3</u>						
29. HOSPITAL ANTE-ROOM, INT.	DAY	Latour Sister Callan 2 attendants Nurse	2: F.	D-3	191	41
29A. " WARD - INT.	"	"	1: H.	A-6	192	41
29B. " ANTE-ROOM, INT.	"	Callan Meres	2: F. 5: H.	B-3	193-194	41-42
<u>TAPE RUN</u>						
30. <u>INTERCUTTING:</u> FLOMARD'S BEDROOM, INT. & HUNTER'S OFFICE, INT.	DAY	Flomard Hunter	5: J. 3: B.	C-4 A-2	195-207	42-44
31. HUNTER'S OFFICE, INT.	DAY	Hunter Meres	3: B. 4: D.	A-2	208-209	44-45
<u>TAPE RUN</u>						
32. HOSPITAL WARD - INT.	DAY	Latour	1: H.	A-6	210	45
32A. " ANTE-ROOM, INT.	"	Callan	2: F.	B-3	211	45
32B. " WARD - INT.	"	Latour Callan	1: H. 3: G.	A-6	212-214	45-46
<u>TAPE RUN</u>						
33. HUNTER'S OFFICE & ANTE-ROOM, INT.	DAY	Meres Hunter Secretary (v/o) Callan (v/o)	2: G. 4: B.	A-1 B-4 C-4	215-216	46-48
<u>TAPE RUN</u>						
34. HOSPITAL WARD - INT.	DAY	Latour Sister Callan	1: H.	A-6	217	48
34A. " ANTE-ROOM, INT.	"	Sister Hunter Callan	2: F.	C-5	218	49
34B. " WARD - INT.	"	Latour Hunter Callan Sister	1: H. 3: L. 4: G.	A-6	219-222	49-51
34C. " ANTE-ROOM, INT.	"	Hunter Callan Nurse	2: F.	B-3	223	51-52
<u>TELECINE (4):</u> DOVER DOCKS - INT. & EXT. DAY (1'17")						
		Francine Messner Mason 2nd Official	-	SOF	-	52

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
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ACT 3 (contd.)

35. PASSPORT OFFICE, INT.	DAY	Callan	1: A.	B-5	224-241	52-55
		Meres	2: A.	C-1		
		Lanbert	3: H.			
		Mason	4: H.			
		Francine	5: E.			
		Messner				
<u>CLOSING CREDITS:</u>			2: A.	GRAMS	242	56
CAPTION SCANNER						



VTR/ABC/7552  
Part 1

ACT 1

	<u>OPENING CREDIT SEQUENCE TO BE RECORDED</u> <u>&amp; DUBBED AFTER MAIN VTR</u> :	<u>S.O.F.</u>
<u>FADE UP TELECINE</u>		
THAMES TV SYMBOL +		<u>(THEME)</u>
"CALLAN" OPENING TITLES.		*
<u>SUPER CAPTION SCANNER</u>		*
(1) Title (to follow)		*
(2) by RAY JENKINS		*
<u>FADE OUT CAPTION SCANNER</u>		*

	<u>TELECINE (1)</u>	<u>T/C (1) EXT. KENT COUNTRY ROAD. DAY.</u>	
	COQUET driving car along road. The effect of drugs begins to show and he swerves over the road, then crashes against tree.		<u>S.O.F.</u>
	Following car slows & stops by crashed Citroen, and then drives out L. (1'35")		
1.	4 (A)	1. INT. HUNTER'S OFFICE. DAY.	<u>BOOM A-1</u>
	CLOSE on TAPE RECORDER.		
	SLOW PULL OUT & CRAB R. to see HUNTER in ANTE-ROOM at MAP.		<u>GRAM F/X:</u> <u>LIGHT</u> <u>TRAFFIC</u> <u>(thru scene)</u>
2.	3 (A)		
	LOW C.M.S. HUNTER.		
3.	4 (A)		
	CLOSE on HUNTER'S PENCIL at MAP.		

POSSIBLE TAPE RUN

T/C next



(On 4, Shot 3)

GRAM F/X:

TRAWLER

HOOPER.

(for sound trail)

TELECINE (2)

T/C (2) EXT. DOVER HARBOUR. DAY. S.O.F.

PANNING SHOT X DOVER  
HARBOUR (0'15")

(3 TO POS.B, 4 TO POS.B,  
SAME SET)

4. 2 (A) 2. INT. PASSPORT OFFICE. DAY. BOOM C-1  
LOOSE 2-S, MERES & MESSMER. GRAM F/X:  
DOVER DOCK  
ATMOSPHERE  
(thru scene)
5. 1 (A) (As Messmer goes) MERES: Merci, m'sieu. (Boon A to  
C.M.S. MERES. Pos.2,  
same set)
6. 5 (A)  
CLOSE on LIST.  
TILT to MERES after he  
UNDERLINES NAME.
7. 2 (A) (As Lambert enters) MERES: (CONTD.) L'suivant.  
2-S, MERES + LAMBERT  
approaching.  
MERES: (CONTD.) Plus serré. M'sieu?  
LAMBERT: Lambert. Henri Lambert.  
MERES: Vous parlez  
anglais, M. Lambert?
8. 1 (A) LAMBERT: Oui.  
C.M.S. MERES.
9. 5 (A) MERES: Good. Sit down,  
M.S. LAMBERT. please/  
BRING HIM L. to SIT This man - have you  
in LOOSE 2-S. seen him anywhere, at any time?
10. 2 (A) LAMBERT: (HESITANT) I do not know.  
C.M.S. LAMBERT.  
MERES: You might have?

Preview 1

(On 2, Shot 10)

LAMBERT: I think - yes.

MERES: Where?

11. 1 (a/b)  
(C.M.S. Meres) LAMBERT: On the ferry./

12. 2 (a/b)  
(C.M.S. Lambert) MERES: When?/

13. 1 (a/b)  
(C.M.S. Meres) LAMBERT: J'pas - perhaps since one week, hein? J'pas./

14. 2 (A)  
2-S, MERES/LAMBERT. MERES: Take your time. There's a lot of people on a ferry - you do enough crossings/-

LAMBERT: If this is the man, he stayed down - in his car. Passengers are not advised to remain in their cars. He did.

MERES: He must've gone up to the passenger deck to get his passport stamped -

15. 1 (a/b)  
(C.M.S. Meres) LAMBERT: M'sieu - I work the other end of the deck - I noticed him - how do you say - en passant. I was not the only one?/

16. 2 (A)  
2-S, MERES + LAMBERT  
rising. MERES: No. Plenty saw him./

LAMBERT: That is all I know.

17. 5 (A)  
C.M.S. LAMBERT. MERES: You speak good English, M. Lambert./

18. 1 (a/b)  
(C.M.S. Meres) LAMBERT: Question de la guerre, vous comprenez. I am always admiring the English - they are good fighters./

Preview 2



(On 1, Shot 18)

19. 2 (a/b) MERES: And you ... like fighters?  
(2-S)

LAMBERT: Non ... But I understand them. Non, m'sieu. I am a porteur.

(1 TO POS.B, HUNTER'S OFFICE - FAST)

MERES: Did you see anybody go near him?

LAMBERT: M'sieu, I saw this man for one minute, one week ago. I have forgotten him.

20. 5 (A)  
M.C.U. MERES.

MERES: We haven't.

(2 TO POS.B, CALLAN'S FLAT)

21. 3 (B) 3. INT. HUNTER'S OFFICE. DAY. BOOM A-2  
CLOSE on PHOTOGRAPHS.

(5 TO POS.B, MORGUE)

GRAM F/X:  
LIGHT  
TRAFFIC  
(thru scene)

22. 4 (B) (After pause)  
M.C.U. CALLAN.

23. 3 (B) (On hand business)  
2-S, HUNTER + CALLAN'S  
LOWER HALF, incl. PHOTOS.

CALLAN: Jean Coquet.

24. 4 (a/b) HUNTER: How well did you know him?  
(M.C.U. Callan)

25. 3 (B) CALLAN: I knew him. (PAUSE)  
2-S, HUNTER + CALLAN sitting. And he  
went out like that?

26. 4 (a/b) HUNTER: I'm afraid so. (PAUSE)  
(M.C.U. Callan)

27. 3 (B) CALLAN: What's it all about, Hunter?  
M.C.U. HUNTER.

HUNTER: He was in such a mess, it wasn't easy to find out. He's not just a simple Financial Correspondent...

28. 4 (a/b)  
(M.C.U. Callan)

Preview 3

(On 4, Shot 28)

CALLAN: Whoever said he was?

HUNTER: That was his cover, apparently.  
In fact, as you know, he's French counter-intelligence, but they didn't realise he was out of the country and are very disturbed - so disturbed, in fact, they're sending one of their chiefs over. Coquet crashed because he was doped.

29. 3 (B)  
2-S, HUNTER/CALLAN.

30. 4 (a/b)  
(M.C.U. Callan)

31. 1 (B)  
M.C.U. HUNTER - reaction.

CALLAN: (PAUSE) O.A.S?/

32. 3 (B)  
2-S, HUNTER moving to  
R. b/g of CALLAN -

- & BACK to L. of  
CALLAN.

HUNTER: Judging by his cover, he should have been making for Brighton - there's an International Monetary Fund Conference there this week. But Coquet died on the Dover Road, as if making for London. (PAUSE) If you go to a seven-day conference, you take your bits and pieces. He had none. Only this./

33. 1 (B)  
CLOSE on TAPE RECORDER.

TAPE:  
CRASH  
SEQUENCE

34. 4 (B) (A beat after car horn sounds)  
M.C.U. CALLAN.

PAN L. to HUNTER.

HUNTER: (CONTD.) Sixteen and a half seconds. Not much to go on./

35. 3 (B)  
2-S, HUNTER X-ing R.  
f/g of CALLAN.

CALLAN: What have you told the Frogs?

HUNTER: Very little, except that he's dead. Why're you relieved?

Preview 1



(On 3, Shot 35)

CALLAN: The French've double-crossed me before. I don't very much like then.

36. 1 (B)  
M.C.U. CALLAN. HUNTER: Except Coquet?

CALLAN: He was all right.

HUNTER: Go on.

37. 4 (B)  
M.C.U. HUNTER. CALLAN: He got his medals putting down the O.A.S./...

38. 3 (B)  
2-S. HUNTER: And made a lot of enemies?

CALLAN: There are a lot of rebels alive today who'll be glad he's dead.

39. 4 (B)  
M.S. HUNTER X-ing L. to CALLAN. HUNTER: That's what I thought.  
LET HIM GO, & HOLD CALLAN. (PAUSE)

CALLAN: Comes of being good at your job. (PAUSE)

40. 3 (B)  
2-S, HUNTER sitting + CALLAN.

Preview 4

(On 3, Shot 40)

HUNTER: He came in via Dover, Callan.  
Meres checked the ferry - about 17-odd  
hands saw Coquet - recognise any of  
them?

SLOWLY PUSH IN TIGHTER.

CALLAN: No.

HUNTER: He thought these two seemed  
particularly interesting.

41. 4 (B)  
M.C.U. CALLAN (looking  
at photographs). He  
shakes his head.

42. 1 (B)  
M.C.U. HUNTER.

HUNTER: (CONTD.) Coquet stayed in  
his car on board. Why should he do  
that?

43. 4 (B)  
2-S, HUNTER/CALLAN.

(1 TO POS.C, CALLAN'S  
FLAT)

CALLAN: You forget easily, don't you?  
If you're running, you're scared.  
You cut down risks.

44. 3 (B)  
M.C.U. HUNTER.

HUNTER: Quite. I think he was trying to  
shake off a tail, because a car behind him  
was seen to speed off after the crash.  
He must have died instantly.

45. 4 (B)  
M.C.U. CALLAN.  
(3 TO POS.A, SAME SET)

(CONTD. OVER MORGUE SCENE)

46. 5 (B)  
HIGH SHOT, SLOWLY  
TRACKING L. ALONG  
THREE MORGUE TABLES  
to END ONE.  
(4 TO POS.C, CALLAN'S  
LANDING)

4. INT. MORGUE. DAY.

SLUNG  
MIC.

(Boom A-2  
contd.)

HUNTER: (CONTD.) By the way, do  
you know his wife?

TAPE  
over

Preview 4



(On 5, Shot 46)

TAPE

SEE SHADOWS (?) of  
FRANCINE etc. on COVERS.

CALLAN: (V/O) Francine?

(Boom A  
to Pos. 3,  
Callan's  
Landing)

HUNTER: (V/O) Yes.

CALLAN: (V/O) Blond, petite, must be in  
her early thirties.

(N.B. There is no  
Shot 47)

HUNTER: (V/O) Do you like her?

CALLAN: (V/O) Jean was very fond of  
her.

As COVER on 3RD TABLE  
is lifted, RACK DOWN  
to see FRANCINE,  
FLOMARD, MERES and  
ATTENDANT.

HUNTER: (V/O) But you don't like her?

CALLAN: (V/O) She's too ... dedicated.

MERES replaces COVER  
& they begin to EXIT.

HUNTER: (V/O) To what?

CALLAN: (V/O) Anything - except her  
husband.

48. 4 (C)

5. INT. CALLAN'S LANDING. EVENING.

M.S. LONELY.

PAN R. to 2-S. with  
CALLAN coming to R. f/g.

GRAM F/X: BOOM A-3  
LIGHT, DISTANT  
TRAFFIC +  
OCCASIONAL  
FOOTSTEPS  
(thru scene)

CALLAN: Oh dear, oh  
dear, oh dear!

LONELY: Hello, Mr. Callan!

(5 TO POS. C, CALLAN'S  
FLAT)

CALLAN: Goodbye.

LONELY: I gotta see you, Mr. Callan!

Preview 2

(On 4, Shot 48)

CALLAN: I'm tired, Lonely.

LONELY: I mean, Mr. Callan, you're my last hope - I came round five times yesterday.

CALLAN: I've been out.

LONELY Xs to R. of CALLAN.

LONELY: I know you have, Mr. Callan. Look, it's not much - I mean, if you don't they'll cut me up in little bits - I'll be shish-kebab, Mr. Callan -

CALLAN: How much?

LONELY: A fiver. And another thing -

SEE into ROOM over CALLAN'S SHOULDER.

49.	2 (B)	6. INT. CALLAN'S FLAT. EVENING. BOOM B-1	
	TIGHT 2-S.		GRAM F/X
50.	1 (C)		contd. thru scene.
	WIDE on FLOOR.		
	SLOWLY TILT to CALLAN & LONELY entering.		(Boom A to Pos.1, Hunter's Office)
	(4 TO POS.D, HUNTER'S)	<u>LONELY</u> : Roll on!	
	HOLD 2-S as CALLAN goes u/s L. to BATHROOM DOOR & returns.		
51.	2 (B)	<u>CALLAN</u> : Leave it!	
	C.M.S. LONELY.		
52.	1 (C)	Don't touch anything.	
	TIGHT 2-S.		

CALLAN picks up SOLDIERS.

LONELY: Somebody don't like you, Mr. Callan.

Preview 4 (new scene)



(On 1, Shot 52)

53. 4 (D) 7. INT. HUNTER'S OFFICE. D.Y. BOOM A-1  
 CLOSE on WINE GLASS. GRAM F/X:  
 PULL BACK to 2-S, LIGHT  
 HUNTER/FLOMARD. TRAFFIC  
 (thru scene)  
 (1 TO POS.D, HUNTER'S  
 ANTE-ROOM)  
 HUNTER goes u/s and  
 FLOMARD Xs d/s L.  
 FINISH with 2-S.  
 HUNTER: Is Mmc. Coquet comfortable?  
 FLOMARD: Very comfortable. An  
 English hotel that is comfortable, that  
 is something. She is strong enough for  
 questioning. Sante.  
 HUNTER: When a Frenchman is killed - or  
 murdered - in England, it becomes a police  
 affair.  
 FLOMARD: Please?  
 54. 3 (A) M.S. HUNTER.  
 BRING HIM R. f/g to 2-S.  
 FLOMARD sits.  
 HUNTER: Any further concern on my part  
 will be the result of you requesting it.  
 FLOMARD: Then I must request it.  
 55. 4 (D) 2-S, FLOMARD + HUNTER  
 sitting. HUNTER: Good.  
 Was Coquet on a mission?  
 FLOMARD: No.  
 HUNTER: Was he going to Brighton?  
 FLOMARD: Presumably.  
 56. 3 (A) HUNTER: He's still one of your agents.  
 C.M.S. FLOMARD.  
 FLOMARD: Yes.

Preview 4

(On 3, Shot 56)

HUNTER: And you don't know what he was doing?

57. 4 (D)  
C.M.S. HUNTER. FLOMARD: Correct./

58. 3 (a/b)  
(C.M.S. Flomard) HUNTER: And that doesn't worry you?/

59. 4 (a/b)  
(C.M.S. Hunter) FLOMARD: It is why I am here./

60. 3 (A)  
2-S, FLOMARD/HUNTER. HUNTER: (PAUSE) What was his section responsibility under you?/

61. 4 (a/b)  
(C.M.S. Hunter) FLOMARD: Industrial and Financial Security - therefore his cover as a financial correspondent. (PAUSE) You are hiding a question./

62. 3 (a/b)  
(2-S) HUNTER: What about his former activities against the O.A.S?/

FLOMARD: The fire with Algeria is burned out.

HUNTER: But not the feelings.

63. 4 (D)  
M.C.U. HUNTER. FLOMARD: France is surrounded by her enemies. She is an island./

64. 1 (D)  
M.C.U. FLOMARD. HUNTER: Ha!./

65. 4 (a/b)  
(M.C.U. Hunter) FLOMARD: Please, we will not lose control of our nerves and talk about the Common Market/~

66. 1 (a/b)  
(M.C.U. Flomard) HUNTER: Willingly./

Preview 4

(On 1, Shot 66)

- FLOMARD: Extremely influential and very rich men are poised on our borders ready to move back in. And they can afford revenge./
67. 4 (D)  
2-S, FLOMARD/HUNTER.
- HUNTER: So that's why you removed Coquet from that department?/
68. 1 (a/b)  
(M.C.U. Flomard)
- FLOMARD: He knows - knew too much about O.A.S. I had to replace him ... for his own sake./
69. 4 (a/b)  
(2-S)
- HUNTER: And now he's dead./
70. 1 (a/b)  
(M.C.U. Flomard)
- FLOMARD: The point is - who was he running to?/
71. 4 (D)  
M.C.U. HUNTER.
- HUNTER: And why?/
72. 3 (A)  
2-S.
- FLOMARD: This we must find out. (PAUSE)  
Will you keep Mme. Coquet here?
- HUNTER: To draw them again?
- FLOMARD: We have failed to draw them in France. You are foreign territory; they feel more at home in foreign territory./
73. 4 (a/b)  
(M.C.U. Hunter)
- HUNTER: Why should they want her?/
74. 1 (a/b)  
(M.C.U. Flomard)
- FLOMARD: We don't know who "they" are, or why they wanted Jean. (PAUSE)/
75. 4 (a/b)  
(M.C.U. Hunter)  
(1 TO POS.C, SAME SET) HUNTER: All right, we'll do what we can./
76. 3 (A)  
2-S, FLOMARD rising with HUNTER.



(On 3, Shot 76)

(4 TO POS.C, CALLAN'S  
FLAT)

CRAB L. to HOLD FLOMARD  
going w/s R. of HUNTER.

FLOMARD: (PAUSE) Bon! Yes, the  
Common Market of international security  
welcomes England. But in our communications  
we must be careful; information coming to  
me is already being - intercepted.  
Someone is interfering with my telephones.  
I am enquiring into it. Meantime ...

HUNTER: Your wine.

FLOMARD: I am a peasant, M. Hunter.  
I drink my one glass, and then I go back  
to work.

77. 5 (C)  
2-S, CLOSE on SOFA.  
  
TILT to 2-S, CALLAN/  
LONELY.  
  
(3 TO POS.B, SAME SET)

8. INT. CALLAN'S FLAT. EVENING. BOOM B-1

GRAM F/X:  
VERY DISTANT  
TRAFFIC &  
OCCASIONAL  
FOOTSTEPS  
(thru scene)

LONELY: Do you know, I've been  
thinking, Mr. Callan.

(Boom A to  
Pos.2, same  
set)

CALLAN: I don't believe in  
miracles. How much did you  
say you wanted?

78. 2 (B)  
CLOSE on NOTE.  
PAN R. to LONELY.

LONELY: Just a fiver, Mr. Callan.

LONELY: (CONTD.) Ta.

CALLAN: When we came in, you said  
there was another thing.

79. 5 (a/b)  
(TIGHT 2-S)

LONELY: Yeah.

CALLAN: What?

Preview 2

(On 5, Shot 79)

LONELY: A couple of fellers been hanging around.

CALLAN: Show me.

EASE as THEY GO to WINDOW u/s L.

LONELY: One was over there.

80. 2 (B)  
2-S, LONELY/CALLAN.

CALLAN: The other?/

LONELY: Round the corner, like he was watching, Mr. Callan. You know, tailing him or something.

CALLAN: Did the first feller come in?

LONELY: Nah, he was just there when I come.

CALLAN: He's not there now.

81. 5 (C) (As Callan comes  
2-S, LONELY + /d/s)  
CALLAN coming  
R. f/g.

LONELY: No./

CALLAN: What was he like?

(2 TO POS.A, PASSPORT  
OFFICE)

LONELY: Tall, slin, thin-faced bloke, brown-haired, in his late twenties. And the other one was medium-built, darkish, in his forties.

TILT DOWN with CALLAN as he picks up PHONE.

F/X: TELEPHONE RINGS.

CALLAN: Make some tea, they've left us a couple of cups./

82. 3 (B) (HUNTER'S OFFICE)  
LOW C.M.S. HUNTER.

9. INTERCUTTING:

INT. HUNTER'S OFFICE. EVENING.

&

INT. CALLAN'S FLAT. EVENING.

(BOOM A-2)

(BOOM B-1)

BOOMS  
B-1

(On 3, Shot 82)

HUNTER: Charlie. I've got a job  
for you.

CALLAN: (V/O) Why not Meres?

HUNTER: Meres is back in Dover,  
re-checking the death of your friend.

83. 5 (C) (CALLAN'S FLAT) CALLAN: (V/O) I'm busy.  
C.M.S. CALLAN. (IN VISION): Some mean  
villain's bull-dozed backwards over my  
bits and pieces. (PAUSE) They've not  
84. 3 (B) (HUNTER'S OFFICE) taken anything, but it's a bloody mess.  
LOW C.M.S. HUNTER.

HUNTER: Any idea who?

(5 TO POS.D, SAME SET)

CALLAN: (V/O) Lonely says he saw a  
tall, thin bloke, brown-haired, in his  
twenties, hanging around here last  
coupl'a days. That tie in at all?

HUNTER: No. Listen, Callan. Get  
round to the Canberley Hotel. I want  
you to take care of Francine Coquet.  
We might draw something. Again.

85. 1 (C) (CALLAN'S FLAT)  
2-S, LONELY/CALLAN.

CALLAN: You can't help me, but I help  
you.

(3 TO POS.C, SAME SET)

HUNTER: (V/O) Correct. Five minutes,  
Callan. All right?

CALLAN goes u/s L.

10. INT. CALLAN'S FLAT. EVENING.

(BOOM B-1  
only)

HOLD 2-S as they sit.

LONELY: Here we are, then.

Preview 5



(On 1, Shot 85)

86. 5 (D)  
TIGHT 2-S.  
CALLAN: Continue, mate. You're mother.  
LONELY: Milk? One lump or two?  
CALLAN: Two, mate, two!
87. 1 (C)  
M.S. CALLAN.  
PAN him L. to DOOR.  
(5 TO POS.E, PASSPORT OFFICE)  
LONELY: Cheers!  
CALLAN: Ugh! Pig-swill!  
Circ!  
LONELY: Wait a minute! I haven't finished/...
88. 4 (C)  
2-S, LONELY/CALLAN.  
CALLAN: You stay here and earn that fiver - clean this lot up.
89. 3 (C) (R. of Cam.1)  
C.M.S. LONELY.  
LONELY: You're leaving me - on me tod?
90. 1 (C)  
C.M.S. CALLAN opening door.  
CALLAN: I know it's sad. If you really need me, I'm at the Camberley Hotel.
91. 3 (a/b)  
(C.M.S. Lonely)  
LONELY: I clean up - then what?
92. 1 (C)  
C.M.S. CALLAN.  
He closes door.  
FIRST PAN to LONELY.  
CALLAN: Have a bath.
93. 5 (E)  
CLOSE on TWO PAIRS of LEGS coming from DOOR R. to SIT - & REVEAL MERES & MASON.  
(1 TO POS.E, HOTEL CORRIDOR)  
(3 TO POS.B, SAME SET)  
11. INT. PASSPORT OFFICE. NIGHT. BOOM C-1  
GRAM F/X:  
DOVER DOCK  
W.T. FENCE  
VERY FAINTLY,  
IN B/G (thru scene)  
(Boom B to Pos.2)

Preview 2

(On 5, Shot 93)

MASON: We just found you, sir.

94. 2 (A) \_\_\_\_\_  
C.M.S. MASON.

MERES: Where?/

MASON: In the car park, sir, in a car./

95. 5 (a/b) \_\_\_\_\_  
(2-S)

MERES: But I was on the ferry ... on the car deck ... nobody saw me?

MASON: It's dark, sir.

MERES: The ferry's gone.

96. 2 (A) \_\_\_\_\_  
C.M.S. MERES.

MASON: Yes, sir./

MERES: I could do with a brandy.

TILT to MASON.

MASON: I think we could manage that, sir.

MERES: And a phone.

97. 5 (a/b) (As Mason goes) \_\_\_\_\_  
(2-S)

MASON: It's right there, sir./

You're

sure you're all right?

PULL BACK with THEM & P.N THEM R. to DOOR.

MERES: Yes, yes, I'm all right. Key?

MASON goes.

SEE MERES LOCK DOOR, & P.N HIM L. to PHONE.

12. INTERCUTTING:

INT. PASSPORT OFFICE. NIGHT. ROOM C-1

&

INT. HUNTER'S OFFICE. NIGHT. ROOM A-2

98. 3 (B) (HUNTER'S OFFICE)  
C.M.S. HUNTER.

HUNTER: Charlie.

+ GRAM F/X:  
DISTANT  
TRAFFIC.

MERES: (V/O) Meres here, sir.

(On 3, Shot 98)

HUNTER: You're late reporting.

HUNTER turns.

MERES: (V/O) I've only just woken up ... sir. I've been out for ... two hours. Somebody didn't like the back of my head.

HUNTER: And no doubt the ferry sailed.

MERES: (V/O) Yes, sir.

HUNTER: The whole section seems to be putting up massive placards - "Come in and do what you like".

99. 5 (a/b) (PASSPORT OFFICE)  
(C.M.S. Mores)

MERES: Very amusing, sir. However, I re-checked all the names. It's very slim, sir, but Lambert and Mossner have both gone on sick leave now.

HUNTER: (V/O) Where? Here or in France?

100. 3 (B) (HUNTER'S OFFICE)  
C.M.S. HUNTER.

MERES: Here, sir.

HUNTER: I see. (PAUSE) When did they join the company?

MERES: (V/O) February '65.

HUNTER: That makes sense. Come home, Meres -

MERES: (V/O) Home, sir?

Preview 5



(On 3, Shot 100)

(2 TO POS.C, HOTEL  
BEDROOM; 4 TO POS.E,  
HOTEL SITTING ROOM)

HUNTER: Touch nothing - say nothing.  
Report a wild-goose chase.

101. 5 (E)

M.S. MERES.

13. INT. PASSPORT OFFICE. NIGHT. (BOOM C-1)

(Boom A to  
Pos.4, fast,  
Hotel  
Corridor)

F/X: KNOCK ON DOOR.

CALLAN R. with him to  
DOOR -

MERES: After a kick in the head!

- to 2-S as MASON  
enters.

MASON: This is the very best cognac,  
sir.

(3 TO POS.D, HOTEL  
SITTING ROOM)

MERES: Oh for a clean, wholesome  
uncorrupt human being.

LET MERES GO.

102. 1 (E)

WIDE on HOTEL CORRIDOR.

14. INT. HOTEL CORRIDOR. NIGHT. BOOM A-4

SEE GUARD leave frame  
R.

CALLAN comes to DOOR.

GUARD returns for 2-S.

(5 TO POS.F, HOTEL  
FRANCINE)

FRANCINE: (OFF) Entrez!

PUSH IN with CALLAN  
opening door, to SEE  
FRANCINE R. b/g.

15. INT. HOTEL SITTING ROOM. NIGHT.

GRAM F/X: BOOM B-2  
BLYSWATER RD  
TYPE TRAFFIC  
(thru scene)

103. 4 (E)

C.M.S. FRANCINE.

(Boom C to  
Pos.2;  
Boom to  
Pos.5)

104. 3 (D)

M.S. CALLAN at DOOR.

FRANCINE: (CONTD.) Davide!

PAN him R. to 2-S with  
FRANCINE approaching.

CALLAN: Ça va, Francine?

Preview 4

(On 3, Shot 104)

FRANCINE: Ca va. (DOUBLE-KISS)

(1 TO POS.F, HOTEL  
SITTING ROOM, SHOOTING  
THRU DOOR INTO BEDROOM)

CALLAN: They knew I was a friend of  
Jean's.

FRANCINE: You are very cold with me,  
Davide./

105. 4 (E)  
TIGHT 2-S, CALLAN/  
FRANCINE.

CALLAN: Am I?

FRANCINE: Indifferent.

106. 3 (D)  
C.M.S. FRANCINE.

CALLAN: I'm working./

FRANCINE: You're like an animal that  
does not hide its feelings./

107. 4 (E)  
2-S, CALLAN/FRANCINE.

(3 TO POS.E, CALLAN'S  
FLAT)

CALLAN: Perhaps I haven't got any  
anymore.

FRANCINE: I think you have.

PAN HER R. to FIREPLACE  
& TWO IMAGES in MIRROR.

Dovide,

please, why am I here?

CALLAN: (PAUSE) They haven't told  
you?

FRANCINE: M. Flomard told me it would  
be better. He told me to be brave,  
and then he went away. I want to know  
why.

CALLAN: Nobody wants you hurt.

PULL BACK SLIGHTLY to  
HOLD HER IMAGE ONLY,  
as she GOES L. out of  
frame. LOSE CALLAN'S  
IMAGE.

FRANCINE: I can look after myself!  
Why am I caged up? Have you seen the  
guard outside? I am not an animal, I  
am not a criminal -

(On 4, Shot 107)

CALLAN: Whoever got Jean might get you.

FRANCINE comes back to MIRROR.

FRANCINE: Why?

CALLAN: Why did they get Jean?

FRANCINE: (PAUSE) It is difficult.

CALLAN: What is?

FRANCINE: To talk ... about him.

TAKE FRANCINE u/s, & as she goes, PAN L. to FIND CALLAN coming fwd.

CALLAN: Yeah.

FRANCINE: I didn't know him ... not since two years.

151. INT. HOTEL BEDROOM. NIGHT. BCOM C-2

(GRAM F/X contd.)

FRANCINE: (CONTD.) I am a thousand wives, Davide/... a social problem. Our men become ... very interested in their jobs. "Darling, I shall be late home" - it is not another woman - it is the job. It is taken for granted that he will be working, he will be late ... And what are we, with only our bodies and our day-to-day ... to offer?

108. 5 (F)  
M.L.S. FRANCINE.  
She comes f/g R. for 2-S with CALLAN entering L. b/g.  
(4 TO L. of POS.F, CALLAN'S FLAT)  
109. 2 (G) (As Callan moves)  
M.S. CALLAN.

PAN HIM R. to TIGHT 2-S with FRANCINE.

(5 REPO. FURTHER L.)

Even a small gesture - like this - is impossible.

CALLAN: So what do you do?

Preview 5



(On 2, Shot 109)

FRANCINE: So. This is a marriage.  
It is nobody's fault.

CALLAN: No.

110. 5 (L. of F) (As she moves) FRANCINE: (PAUSE) / He ... when I first  
2-S, CALLAN + FRANCINE met him, he had a fierce brain. The  
coming d/s L. & back world to be clean - and he will clean it.  
again. Scrub the bones and the people and the  
societies - white! Not only the flesh  
but the bones, not only the bones but the  
brown marks on the bones - white. (PAUSE) /  
111. 2 (C) (As she sits) And I was not allowed to help. When  
C.M.S. FRANCINE. Algerie was finished - a year after - he  
was transferred /- you know why?  
112. 5 (L. of F)  
M.C.U. CALLAN.

CALLAN: No.

(2 REFO. FURTHER R.)

FRANCINE: Because he would not let it  
go. /

113. 1 (F) Every mark, every - body, stained  
M.C.U. FRANCINE. with O.A.S. - one stigma, one mark left  
(5 REFO. R. to 1-S.F) on him, had to be tracked down, pinned like  
butterflies. Wherever they were. This  
was his ... secret war.

114. 5 (F) (As she turns) The only way to  
LOW 2-S, CALLAN with love a man when he is at war is to be -  
FRANCINE reaching out how do you say? - a camp-follower. I  
f/g on BED. am not this.

CALLAN: Did everybody know about this ...  
hunting?

FRANCINE: No one.

115. 1 (F) (As she turns) CALLAN: But you did! /  
M.C.U. FRANCINE.

Preview 2

(On 1, Shot 115)

116. 2 (R. of C) FRANCINE: I went to his flat.  
M.C.U. CALLAN.

117. 1 (a/b) CALLAN: You were apart?  
(M.C.U. Francine)

118. 5 (F) FRANCINE: Since ... two years, three  
M.C.U. CALLAN. months and seventeen days/...

119. 4 (L. of F) 16. INT. CALLAN'S FLAT. NIGHT. ROOM 4-5  
TIGHT on TABLE with GRAMS:  
RADIO. RADIO  
(2 TO POS.D, HOTEL MUSIC  
SITTING ROOM, CABLED  
BELOW FIRE; 1 TO  
POS.G, SAME SET (HOTEL  
SITTING ROOM))  
LONELY'S HEAD APPEARS. GRAMS  
OUT  
(As Lonely  
switches radio  
off.)  
PAN HIM R. to open DOOR  
for 2-S with LATOUR.  
PAN LATOUR L. & BACK to  
BATHROOM in 2-S.

120. 3 (E) (As Latour emerges from Bathroom)  
C.M.S. LONELY.

121. 4 (F) LONELY: Here - what you on?  
2-S.

LATOUR: Pardon?

LONELY: This is not your drum, mate.  
What you doing here - what you want?

LATOUR: I want M. Callan.

LONELY: He ain't here.

LATOUR: I will wait for him.

Let LATOUR go L.

122. 3 (E)  
M.S. LATOUR at chair.

Preview 4

(On 3, Shot 122)

BRING LATOUR d/s for  
2-S.

He sits.

123. 4 (F)  
M.C.U. LATOUR.

124. 3 (E) (As Lonely moves)  
M.S. LONELY

125. 4 (a/b) LONELY: Aha!  
(M.C.U. Latour)

126. 5 (F) 17. INT. HOTEL LEECH ST. NIGHT BOOM C-2  
M.C.U. CALLAN  
CALLAN F/X.  
As before

CALLAN: Did you walk out - or did  
he?  
127. 2 (D) (Cabled below fire)  
2-S, CALLAN/FRANCINE  
coming f/g L. FRANCINE: Ce n'est pas importante.

CALLAN comes forward  
slightly. CALLAN: Oui, c'est importante!  
If you want us to help,  
we've got to know the facts.

FRANCINE: I have told you the facts.

CALLAN: O.K. What did you find in  
the flat?

17A. INT. HOTEL SITTING-ROOM. NIGHT.  
BOOM B-2

PULL BACK SLIGHTLY  
& PAN her L. to SIT.

FRANCINE: Many papers, a file on the  
O.A.S. And ... and ... a photograph.

128. 1 (G)  
M.C.U. CALLAN.

129. 2 (a/b) CALLAN: Photograph?  
(M.C.U. Francine)

130. 1 (a/b) FRANCINE: It was of one man -  
(M.C.U. Callan) one man -

131. 2 (a/b) just the man -  
(M.C.U. Francine) (CONTD. OVER)

Preview 1

(On 2, Shot 131)

FRANCINE: (CONTD.) There was a  
photograph of this one man where a  
wedding photograph should be! (PAUSE)  
Now I have said it.

132. 1 (G)

M.S. CALLAN coming to  
FRANCINE.

CALLAN: Who is he?

TILT to FRANCINE after  
CALLAN speaks.

(2 REPO. D/S)

F/X: TELEPHONE RINGS.

HOLD on FRANCINE as  
CALLAN Xs R. out of  
frame.

133. 2 (Further d/s of D)

LOOKING DOWN on PHONE  
& CALLAN'S LOWER HALF  
approaching.

TILT UP to 2-S as he  
lifts RECEIVER.

CALLAN: Yeah? Callan.

<sup>+</sup>  
BOOM C-5

LONELY: (V/O) Yeah - me, Mr. Callan.

CALLAN: You all right?

134. 4 (F)

2-S, LATOUR/LONELY.

18. INT CALLAN'S FLAT FLIGHT. (B OM C-5)

LONELY: No, Mr. Callan, I'm not all  
right. I'm being held prisoner.

<sup>+</sup>  
(BOOM C-2)

CALLAN: (V/O) Who by?

LONELY: The tall thin geezer. He's  
here. He just walked in. He told me  
to get on the blower to you!

FADE as LONELY backs  
towards camera.

CALLAN: (PAUSE) (V/O) Ask him  
who he is.



(On 4, Shot 134)

LONELY: Who are you?

LATOUR comes forward.

Keep off!

LATOUR: You have Mr. Callan?

LONELY: Yeah - he wants to know who you are.

LATOUR: Please tell him ... my name is Marcel Latour - I am the wife of Jean Coquet. Please!

GAMES:  
THREE

MIX CAUTION SCANNER  
"CALLIN" END OF REEL ONE  
CAUTION

\*  
\*  
\*  
\*

FADE SOUND & VISION

T A P E   R U N   T O   A C T   T W O

C.M.1 - STAY AT POS.G, HOTEL SITTING ROOM.

C.M.2 - TO POS.E, HUNTER'S OFFICE.

C.M.3 - TO POS.F, HOTEL SITTING ROOM. (CLEAR EARLIER)

C.M.4 - TO POS.B, HUNTER'S OFFICE.

C.M.5 - TO POS.G, SAME SET (HOTEL SITTING ROOM).

BOOM A - TO POS.2, HUNTER'S OFFICE.

BOOM B - STAY AT POS.2, HOTEL SITTING ROOM.

BOOM C - TO POS.3, HOTEL SITTING ROOM (TAKING OVER FROM BOOM B).

VTR/ABC/7552  
Part 2

ACT 2

			<u>GRAMS:</u>
			<u>TIME</u>
	<u>FADE UP CAPTION SCANNER</u>		
	<u>"CALLAN" PART TWO CAPTION.</u>		*
			*
			*
135.	<u>3 (F)</u>	<u>19. HOTEL SINGING ROOM.</u>	<u>BOOM 3-2</u>
	<u>2-S, FRANCINE/CALLAN.</u>		
	He goes to her, after putting phone down.		<u>GRAM F/X:</u> <u>as before</u>
		<u>FRANCINE:</u> Qu'est-ce qu'il-y-a?	
136.	<u>1 (G)</u>	<u>CALLAN:</u> Nothing./	
	<u>M.C.U. CALLAN coming</u>		Tell me about
	<u>forward.</u>		this photograph - this man in Jean's
			flat. You ever meet him?
137.	<u>3 (F)</u>		
	<u>2-S, FRANCINE/CALLAN.</u>		
		<u>FRANCINE:</u> N-no.	
		<u>CALLAN:</u> What's he like?	
138.	<u>1 (G)</u>	<u>FRANCINE:</u> Why?/	
	<u>M.C.U. CALLAN.</u>		
		<u>CALLAN:</u> You've got to trust somebody -	
139.	<u>3 (a/b)</u>		it might as well be me./
	<u>(2-S)</u>		
		<u>FRANCINE:</u> Why should I? You don't	
		like me -	
		<u>CALLAN:</u> That's neither here nor there.	
		Tell me.	

Preview 1

(On 3, Shot 139)

140. 1 (a/b)  
(M.C.U. Callan) FRANCINE: I never saw him - only in the photograph. It doesn't matter./
141. 3 (a/b)  
(2-S) CALLAN: Were you glad when Jean left home?/
142. 1 (a/b)  
(M.C.U. Callan) FRANCINE: How can you ask such a thing to a wife?/
143. 3 (a/b)  
(2-S) CALLAN: You don't seem to have tried very hard to stop him./
144. 1 (a/b)  
(M.C.U. Callan) FRANCINE: If you love someone, Callan, their freedom must be your absolute. Even if it hurts to breaking./
145. 3 (F)  
M.C.U. FRANCINE. CALLAN: When a bloke like Jean leaves home, there's something wrong at home./
146. 1 (G)  
2-S, FRANCINE X-ing  
R. of CALLAN to FIRE-  
PLACE. FRANCINE: (PAUSE) Callan, if you have held a husband, as lover ... as I did - and then he wants to go - it is the end. He must go./
- CALLAN: (PAUSE) All right. I'm sorry. This man in the photograph - what was his job?
- FRANCINE: A nothing.
- CALLAN: Most of us are.
- FRANCINE: In the Ministry of Defence.
- CALLAN: Then that makes him a somebody. Did he work with Jean?/
147. 3 (F)  
2-S, FRANCINE & her  
IMAGE.

Preview 5

(On 3, Shot 147)

FRANCINE: They lived together.

148. 5 (G) CALLAN: As man and wife? (PAUSE) /  
M.C.U. CALLAN.

149. 3 (a/b) man and wife? /  
(Francine & her image)

150. 5 (a/b) FRANCINE: Que pense-tu? /  
(M.C.U. Callan)

CALLAN: Describe the photograph.

FRANCINE: Long, thin, very young ...  
very brown hair ...

151. 3 (F) CALLAN: A colour photograph? /  
M.S. CALLAN.

PAN him R. to 3-S with  
his IMAGE L. of her.

FRANCINE: No.

CALLAN: You said brown hair.

FRANCINE: (PAUSE) Then the monster  
is getting into my mind - I am giving  
him colours.

CALLAN: Now give him some height.

FRANCINE: No - the monster has only  
a face.

CALLAN: And a name - Marcel Latour.

FRANCINE: I do not know the name.

CALLAN: Or perhaps there were more than  
one - ?

FRANCINE: (PAUSE) You cannot hurt me  
because I am hurt too much! (PAUSE)

Preview 5

(CONTD.)



(On 3, Shot 151)

HOLD 2-S as she breaks  
u/s L. of him.

Try for 2-S with TWO  
IMAGES.

FRANCINE: (CONTD.) You are right!  
If it is to be one young man, then it  
might as well be fifteen. I am only  
insulted because I was loved - and now  
I am passed over. Now you have passed  
me over, too - you prefer Jean to me. You  
think I am glad he is dead.

CALLAN: Well, aren't you?

FRANCINE: No! Now please go.

LET HER GO L. & FIND  
HER IMAGE with CALLAN.

CALLAN: When I first came in here  
you were scared. One way or another,  
Francine, I've got to look after you.

152. 5 (G)  
M.C.U. FRANCINE.

153. 2 (E)  
2-S, MERES/HUNTER.

20. INT. HUNTER'S OFFICE. NIGHT. ROOM 1-2

GRUFF/X:  
as before

MERES: I can remember going down  
one of the stair-cases - and then  
pow!

(Boon B  
to Pos. 1,  
Callan's  
Flat)

(5 TO POS.C, CALLAN'S  
FLAT - L. of C.M.4)

HUNTER: It proves one thing -  
we're drawing somebody.

MERES: Oh yes, sir!

HUNTER: Count yourself lucky - it  
could have been a plastic bomb. / Now  
let me see, when did Lambert join the  
ferry - in February '65?

154. 4 (J)  
M.S. HUNTER.

BRING HIM L. for 2-S  
with MERES.

Preview 3

(On 4, Shot 154)

MERES: Yes, sir. Same as Messner.

HUNTER: When the Algeria thing was over - and, presuming for a moment they wish to be near France, yet with a job flexible enough for escape -

(2 TO POS.B, CALLAN'S  
FLAT)

MERES: Therefore the ferry.

HUNTER: If it is them, they're pretty calm to stay and talk to you having killed Coquet.

MERES: This time they'd run out of conversation.

F/X: INTERCOM. BUZZES.

SECRETARY: (V/O) Mr. Callan, sir.

HUNTER: All right. (PAUSE)  
Charlie.

CALLAN: (V/O) I want to leave here. <sup>+</sup>BOOM C-3

HUNTER: Why?

155. 3 (F)  
2-S, CALLAN with  
FRANCINE approaching.

21. INT. APART SITTING ROOM. NIGHT.

CALLAN: Well, for one thing, there's a frog in my flat.

(4 TO POS.F, CALLAN'S  
FLAT)

HUNTER: (V/O) Who?

<sup>+</sup>BOOM A-2

FRANCINE: I am thirsty!

(On 3, Shot 155)

CRIB to get FRANCINE  
L. of CALLAN (her image  
will be R.)

CALLAN: Marcel Latour - mean anything  
to you? Marcel Latour, minor Ministry  
Official, helping Coquet research new  
O.A.S. - unofficially. (PHONE DOWN & UP)  
What do you want - Service? Service.

CRIB R. as she comes  
forward, & HOLD 2-S as  
CALLAN goes to sit.

FRANCINE: Two Scotch, please. Yes,  
two Scotch ... two big ones. (PHONE  
DOWN)

TAKE FRANCINE SINGLE  
u/s & BACK for 2-S.

I'm cold.

(SEE MESSMER pass X  
WINDOW)

CALLAN: The drink'll warm you up.

FRANCINE: In the interests of the cold  
war, have I your permission to collect  
my wrap? (PAUSE) You are very kind.  
(SHE KISSES HIM) For the sake of  
Jean.

LET HER GO -

F/X: FOUR KNOCKS ON DOOR.

- & SEE CALLAN to  
DOOR.

FRANCINE: (OFF) Entrez! (SHE  
SCREAMS),

156. 1 (G) (As Callan turns  
2-S, FRANCINE /back)  
struggling with  
MESSMER.

157. 3 (F)  
M.S. CALLAN.

SEE LAMBERT SLUG HIM.

TILT with CALLAN to  
FLOOR.

158. 1 (G)  
3-S, LAMBERT/FRANCINE/  
MESSMER.

LAMBERT: Allez-filo, Francine!

(3 TO POS. 3, HUNTER'S  
CAMERA)

159. 5 (C) (L. of Callan)  
C.M.S. LONELY.

22. INT. CALLAN'S FLT. NIGHT. BOOM B-1

Preview 4

(On 5, Shot 159)

LATOURS Xs L.

160. 4 (F) (As Latour turns)  
M.C.U. LATOUR.

161. 2 (B)  
2-S, LATOUR/LONELY. LATOUR: Why isn't he coming?

PAN LATOUR L. to WINDOW,  
joined by LONELY.

LET LONELY LEAVE FRAME  
R.

PUSH IN SLIGHTLY on  
LATOUR'S GUN.

TILT to HIS FACE, &  
PAN SLOWLY ROUND R. to  
LONELY.

(1 PUT PERISCOPE MIRROR  
ON, STAY AT POS.G)

LONELY: I don't know nothing.

LATOUR: Who is that?

F/X: KNOCK ON DOOR.

LATOUR: You answer.

LONELY: Not me - I like living!

LATOUR: Answer!

162. 5 (C)  
2-S, LATOUR/LONELY.

F/X: MORE KNOCKING ON DOOR.

LATOUR: Answer, cretin! M. Callan  
would not knock at his own door! If  
the first words are in French, I shall  
shoot and I will kill! Answer!

163. 2 (B)  
C.M.S. LONELY.

FULL BACK as he goes  
to DOOR, & ADMIT LATOUR  
L. for 2-S.

LONELY OPENS DOOR &  
LEAVES FRAME R.

F/X: MORE KNOCKING.

LATOUR: Open the door slowly ...  
then keep out of the way.

164. 5 (C) (After door is slightly open)  
M.C.U. LATOUR.

165. 4 (F)  
M.S. MERCS.

GRAM F/X:  
CAR  
ARRIVING,  
DOOR  
SLAMMING,  
FOOTSTEPS  
OUTSIDE,  
THEN IN.



(On 4, Shot 165)

PULL BACK to 2-S with  
LONELY.

MERES: Hello, hello, hello! Frying  
tonight, are we?

PAN MERES L. to 2-S  
with LATOUR.

ii. Marcel Latour?

166. 2 (B) LATOUR: (PAUSE) Who are you?/  
M.C.U. MERES.

167. 5 (C) MERES: Put that thing down, son./  
M.C.U. LATOUR.

LATOUR: Tell me who you are!  
(PAUSE)  
168. 2 (B) 2-S. LATOUR/MERES.

MERES: May I show you my card, M. Latour?  
Yes?  
169. 5 (C) (As card is offered) Yes?/  
CLOSE on CARD & GUN.

FAST PAN to LATOUR as  
CARD is hit.

170. 2 (C) (On Meres' 2nd punch)  
2-S - a/b.

TILT with LATOUR as  
he falls.

171. 4 (F) MERES: (CONTD.) Thank you./  
M.C.U. LONELY. No need

172. 5 (C) (As Meres comes r/g) for pop-guns, I might be a friend./  
2-S, LATOUR on floor,  
MERES at telephone. All right, Lonely,

173. 4 (F) disappear./  
C.M.S. LONELY.

BRING HIM L. for 2-S  
with MERES.

LONELY: But this is Mr. Callan's  
place ... I'm supposed to be looking  
after ...

MERES: I said disappear, Lonely!

LONELY: I mean ... Yes, sir.

SEE LONELY to DOOR  
& OUT.

(On 4, Shot 173)

CRAB on MERES' GUN  
MOVEMENT to FIND  
LATOIR in 2-S again.

<sup>+</sup>  
BOOM A-2

(5 CHANGE HEAD TO  
CREEPER & CLEAR TO  
POS.G, HOTEL SITTING-  
ROOM)

SECRETARY: (V/O) Yes?

MERES: Give me Charlie.

HUNTER: (V/O) Charlie speaking.

MERES: Meres here. Description of  
Marcel Latour, sir ... very pretty,  
six foot, long thin face, brown hair,  
very soft in the middle, sir ...

HUNTER: (V/O) Meres, did you - ?

MERES: Well, I'm afraid I had to, sir -  
self-defence. He was pointing a gun at  
me.

HUNTER: (V/O) Wait there.

MERES: Yes, sir. (PHONE DOWN)

(BOOM B-1  
only)

MERES goes to LATOUR  
& throws him on SOFA.  
'TIGHTEN.

MERES: (CONTD.) Ca va?

LATOIR: Why ... why are you speaking  
French?

MERES: Why are you in England, M. Latour?

174. 1 (G) (Periscope)  
LOOSE on GUARD.

23. INT. HOTEL SITTING-ROOM. NIGHT.

BOOM C-3

F/X: TELEPHONE RINGS CONTINUOUSLY. GRAM F/X:  
as before

Preview 3

(On 1, Shot 174)

GRAB SLOWLY R. to see  
CALLAN'S F.L.CE.

175. 3 (B) (into set) 24. INT. HUNTER'S OFFICE. NIGHT. BOOM A-2  
C.M.S. SECRETARY. GRAM F/X:  
PAN her L. to 2-S with HUNTER. as before  
SECRETARY: There should be someone  
in the room, sir.  
HUNTER: You haven't told the manager?  
SECRETARY: No, sir.  
HUNTER: All right, got Watson round  
there, then get me Meres.  
SECRETARY: Right, sir.
176. 4 (F) 25. INT. CALLAN'S FLAT. NIGHT. BOOM L-1  
LOW 2-S, LATOUR/MERES. GRAM F/X:  
As before  
LATOUR: I will speak only to  
M. Callan.  
MERES: You're a bundle of question-  
marks, M. Latour.
177. 2 (B) LATOUR: I am a human being/-  
M.C.U. MERES. MERES: Give or take a few normalities.  
LATOUR: - and not a punch-bag.
178. 4 (a/b) MERES: Guns make me nervous./  
(Low 2-S)

Preview 2

(On 4, Shot 178)

LATOUR: Sometimes they're necessary.

MERES: When, Latour?

LATOUR: When the ... honour of France  
is ...

MERES: At stake?

179. 2 (B) (As Meres moves) LATOUR: Yes.  
LOW M.S. MERES rising  
& leaning over LATOUR.

MERES: I'd say she needs good, strong,  
upright sons like you - the old lady, I  
mean. (PAUSE) Let's face it, she's  
been ravaged pretty wicked since 1900,  
I'd say/- two world wars, Saigon, Algeria -  
and not won a fight -

180. 4 (F)  
M.C.U. LATOUR.

181. 2 (B)  
2-S, LATOUR/MERES. LATOUR: Assez!

MERES: Why is it only Mr. Callan?

LATOUR: I will speak to Mr. Callan.

182. 4 (a/b)  
(M.C.U. Latour) MERES: About Jean Coquet?

LATOUR: Oui.

PULL OUT to TIGHT 2-S  
as MERES turns his  
head.

MERES: You didn't kill him, did you?

CRAB SLIGHTLY to F.V.  
MERES.

LATOUR: You ... are evil.

F/X: TELEPHONE RINGS.

PAN MERES R. to  
PHONE.

MERES: Yes?

HUNTER: (V/O) Charlie here.

+  
BOOM A-2

Preview 3



(On 4, Shot 182)

MERES: Meres.

183. 3 (B) 26. INT. HUNTER'S OFFICE. NIGHT.  
 LOOSE on HUNTER (BOOM A-2)  
 sitting at desk. GRAM F/X:  
 As before  
HUNTER: Bring Latour back - and  
 take care. (BOOM<sup>+</sup> B-1)  
MERES: (V/O) Yes, sir.  
HUNTER: As fast as you can.  
 (PHONE DOWN) (BOOM<sup>+</sup> C-2  
 only)  
F/X: INTERCOM. BUZZES.  
SECRETARY: (V/O) Paris, sir.  
HUNTER: Ah!  
SECRETARY: (V/O) Just a message,  
 sir. M. Flonard is not available.  
 PUSH IN TIGHT on  
 HUNTER. HUNTER: (PAUSE) Thank you. (TAKE SOUND  
 OF HOTEL  
 HELE)

184. 5 (G) (Greepor) 27. INT. HOTEL SITTING ROOM. NIGHT.  
 WATSON & GROUP at BOOM C-3  
 DOOR, CALLAN on FLOOR. GRAM F/X:  
 As before  
CALLAN: Watson, keep that lot  
 out, will you?  
 WATSON comes to CALLAN. WATSON: You'll have to wait.  
 You all right?

185. 1 (G) (As Callan rises) CALLAN: Yep./  
 2-S, WATSON/CALLAN. Oh, bliney! (CONTD.)

(On 1, Shot 185)

CALLAN: (CONTD.) Why didn't anybody bring the drinks?

WATSON: There's a tray outside.

CALLAN: On your way back, take it for prints -

WATSON: Back where?

CRAB to HOLD 2-S as  
CALLAN Xs R.

CALLAN: To Charlie. Listen - tell him Francine Coquet's been nabbed - right?

WATSON: O.K.

CALLAN: And if he wants me, I'm going home.

LET CALLAN GO, & TILT  
as WATSON kneels.

		28. INT. CALLAN'S FLAT. NIGHT. ROOM B-1	
186.	4 (F)	2-S, LATOUR/MERES.	GRAM F/X: DISTANT TRAFFIC, OCCASIONAL FOOTSTEPS (thru scene)
		MERES comes f/g R. -	/LIGHTS OUT/
		- & LEAVES FRAME.	
		LATOUR rises.	
187.	2 (D)	2-S, LATOUR/MERES.	<u>LATOUR</u> : Where?
188.	4 (F)	M.C.U. LATOUR.	<u>MERES</u> : To see Mr. Callan.
			<u>LATOUR</u> : (PAUSE) I am ... afraid of the street.
189.	2 (a/b) (2-S)		<u>MERES</u> : Oh, come on! Try to be big and brave!
190.	4 (F)	M.S. LATOUR.	
		T/C next	

(On 4, Slot 190)

PAN LATOUR L.

HOLD on MERES, & LET  
LATOUR go.

PAN MERES OUT.

TELECINE (3) T/C (3) EXT. I. T. H. P. M. T. S. O. F.

LONELY watching ext.  
Callan's Flat.

MERES & LATOUR come out  
of house, down steps &  
walk L. towards car.

LAMBERT & MESSNER in  
2nd car drive past fast  
& throw plastic bomb.

(F/X: EXPLOSION)

MERES & LATOUR are  
thrown against railings.

CALLAN in taxi comes  
round corner R. & stops  
opposite accident.

CALLAN: Get an ambulance - quick!

LONELY runs to meet  
CALLAN.

LONELY: Mr. Callan! Mr. Callan!

3 residents in night  
attire come up behind  
muttering. (1'11")

CALLAN: Got him up! Gently! What  
happened?

LONELY: Two blokes and a bird drove  
past, and someone threw a bomb!

CALLAN: Did you say a bird?

LONELY: Yeah. She was sitting in the  
back of the car.

END  
TELE

MIX CAPTION SCANNER

"CALLAN" END OF PART TWO  
CAPTION

\*

\*

\*

\*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

- 40A -

DURING BREAK:

CAM. 1 - TO POS.H, HOSPITAL WARD.  
CAM. 2 - TO POS.F, HOSPITAL ANTE-ROOM.  
CAM. 3 - STAY AT POS.B, HUNTER'S OFFICE.  
CAM. 4 - TO POS.B, HUNTER'S OFFICE.  
CAM. 5 - TO POS.H, HOSPITAL ANTE-ROOM.

BOOM A - TO POS.6, HOSPITAL WARD.  
BOOM B - TO POS.3, HOSPITAL ANTE-ROOM.  
BOOM C - TO POS.4, FLOMARD'S BEDROOM.

- 40A -

VTR/ABC/7552  
Part 3

ACT 3

<u>FADE UP CALLION SCANNER</u>		<u>SCENE</u>
<u>"CALLAN" PLANT THREE</u>		*
<u>CALLION</u>		*
		*
191.	2 (F)	29. INT. HOSPITAL ANTE-ROOM. DAY. *
	CLOSE on TROLLEY as it GOES L.	BOOM 3-3
	PULL BACK to see CALLAN.	GRIFF F/X: HOSPITAL ATMOSPHERE (throughout hospital scenes)
	TAKE HIM L. to DOOR, & LOOK OVER his L. SHOULDER thru GLASS PANEL.	*
192.	1 (H)	29A. INT. HOSPITAL WARD. DAY. BOOM 4-6
	LOW 4-S - SEE ATTENDANTS lift L. TOUR on to BED, with SISTER R. f/g.	
	SISTER comes L. f/g to BUZZER.	
	F/X: BUZZER (TWICE)	
	On 2nd buzz:	
193.	5 (H. (r.p.))	29B. INT. HOSPITAL WARD. DAY.
	LOOSE 2-S, CALLAN approaching MERES, to sit f/g.	BOOM 3-3
	CALLAN: I'll stick here.	(Boom 4 to Pos. 2, Hunter's Office)
	MERES: Do you know, he saved my life!	
	CALLAN: Can't think why.	

Preview 2



(On 5, Shot 193)

MERES: I wasn't very nice to him.

CALLAN: Remorse at nine o'clock in the morning makes me sick.

MERES: Then be sick.

CALLAN: Anyroad, he wants to talk to me.

194. 2 (F) (As Meres mov.s) MERES: Can't think why.  
2-S, MERES coming fwd,  
CALLAN sitting.

CALLAN: Touché. I'll wait and find out.

PAN MERES down CORRIDOR.

---

T A P E R U N

(5 TO POS.J, FLOMARD'S  
BEDROOM - FLST)

---

30. INTERCUTTING:

INT. FLOMARD'S BEDROOM. DAY.  
& BOOM C-4

195. 5 (J) (Craper) (FLOMARD'S) INT. HUNTER'S OFFICE. DAY. BOOM A-2  
LOOSE on BED with  
TELEPHONE f/g.

F/X: FRENCH TELEPHONE RINGING.

PHONE is SNATCHED UP  
by FLOMARD.

HUNTER: (V/O) M. Flomard?

FLOMARD: Hullo? Qui? Mais bien sûre  
que c'est Flomard.

Preview 3

(On 5, Shot 195)

196. 3 (D) (HUNTER'S OFFICE) HUNTER: (V/O) Hunter - London.  
C.M.S. HUNTER.

(IN VISION): I appreciate it is  
very early, M. Flomard -

FLOMARD: (V/O) Alors, M. Hunter!

HUNTER: What does the name Marcel Latour  
mean to you?

197. 5 (J) (FLOMARD'S BEDROOM)  
M.S. FLOMARD.

He rises into camera.

FLOMARD: Ah!

HUNTER: (V/O) You sound interested.

198. 3 (c/b) (HUNTER'S OFFICE) FLOMARD: You have him there?  
(C.M.S. Hunter)

HUNTER: How did you know?

FLOMARD: (V/O) He has been reported  
to me missing.

HUNTER: And you, no doubt, were about  
to inform me of that.

199. 5 (J) (FLOMARD'S BEDROOM)  
C.M.S. FLOMARD.

FLOMARD: Naturally. It is I did not  
think your office would open so early.

200. 3 (D) (HUNTER'S OFFICE)  
M.C.U. HUNTER.

HUNTER: I think you'd better come over  
here, M. Flomard - excuse my English grammar -

201. 5 (J) (FLOMARD'S BEDROOM) 'should' come - M<sup>lle</sup>. Coquet has disappeared.  
M.C.U. FLOMARD.

FLOMARD: (PAUSE) You let her go?

HUNTER: (V/O) I said she's disappeared.

Preview 3

(On 5, Shot 201)

- FLOMARD: We have searched the rooms of Coquet - there is nothing - no clues to help.
202. 3 (a/b) (HUNTER'S)  
(M.C.U. Hunter)
203. 5 (a/b) (FLOMARD'S) HUNTER: No photographs?  
(M.C.U. Flomard)
204. 3 (a/b) (HUNTER'S) FLOMARD: No - only of Mme. Coquet.  
(M.C.U. Hunter)
205. 5 (J) (FLOMARD'S) HUNTER: Is information to you still being intercepted?  
C.M.S. FLOMARD.
- PULL BACK as he slowly rises.
206. 3 (a/b) (HUNTER'S) FLOMARD: That I cannot say ...  
(M.C.U. Hunter) Mme. Coquet disappearing - our little scheme is working, huh? The point is, are they the same people?
207. 5 (J) (FLOMARD'S) HUNTER: What with your tapped lines and everything else, M. Flomard, I really feel you should be here.  
C.M.S. FLOMARD now coming to standing position.
- FLOMARD: This I will do my best to be.
- HUNTER: (V/O) Au revoir, M. Flomard. Sleep well.
- FLOMARD: Oui. (PHONE DOWN)
208. 3 (a/b) 31. INT. HUNTER'S OFFICE. DAY.  
(M.C.U. Hunter)
209. 4 (B) HUNTER: M. Flomard bothers me.  
2-S, HUNTER/MERES. (Boom A-2 only)
- MERES: They're all a weird lot.
- (5 TO POS.E, PASSPORT OFFICE; 3 TO POS.G, HOSPITAL WARD)
- HUNTER: Latour's here, Mme. Coquet disappears, and he isn't the slightest bit worried.

Tape run next

(On 4, Shot 209)

MERES: He might be behind the whole lot?

T A P E   R U N

(BOOM A to POS.6, HOSPITAL WARD, F.A.S.T)

- |      |                          |   |                    |
|------|--------------------------|---|--------------------|
| 210. | 1 (H)                    | <u>32. INT. HOSPITAL WARD. D.Y.</u>       | <u>BOOM A-6</u>    |
|      | CLOSE on LATOUR.         |   |                    |
|      | PULL OUT SLOWLY.         |   | <u>GRAM F/X:</u>   |
|      | As his eyes open,        |   | <u>HOSPITAL</u>    |
|      | CRAB L. to see SIDE      |   | <u>ATMOSPHERE.</u> |
|      | TABLE.                   |   | ( <u>thru</u>      |
|      |                          |   | <u>scenes</u> )    |
|      | He fumbles for WATCH     |   |                    |
|      | & drops it.              |   |                    |
| 211. | 2 (F)                    | <u>32A. INT. HOSPITAL ANTE-ROOM. D.Y.</u> | <u>BOOM B-3</u>    |
|      | WIDE on HOSPITAL         |   |                    |
|      | CORRIDOR.                |   |                    |
|      | CALLAN stands into       |   |                    |
|      | frame.                   |   |                    |
|      | PAN him L. to WARD DOOR. |   |                    |
| 212. | 1 (H)                    | <u>32B. INT. HOSPITAL WARD. D.Y.</u>      | <u>BOOM A-6</u>    |
|      | LOW 2-S, LATOUR with     |   |                    |
|      | SIDE TABLE f/g, CALLAN   |   |                    |
|      | approaching.             |   |                    |
| 213. | 3 (G) (as he moves,      |   |                    |
|      | M.S. CALLAN.             |   |                    |
|      | BRING HIM L.             |   |                    |
|      | TILT with him to FIND    |   |                    |
|      | WATCH.                   |   |                    |
|      | TILT UP to 2-S with      |   |                    |
|      | LATOUR.                  |   |                    |

Preview 1

(On 3, Shot 213)

CALLAN: Latour! (PAUSE) M. Latour!  
(PAUSE) Marcel! (PAUSE) Marcel,  
c'est moi - Callan.

(2 TO POS.G, HUNTER'S  
OFFICE)

LATOURE: M'sieu ...

CALLAN: You wanted to talk to me.

LATOURE: How do I know you are M. Callan?

CALLAN: Try me.

LATOURE: (PAUSE) Jean had a saying -  
"If you are going to rebel ..."?

CALLAN: "... the first day is the best."

LATOURE: Yes. Please do not leave me.

214. 1 (H)  
2-S, LATOUR + CALLAN  
coming forward.

CALLAN: Well? (NO REPLY) / Latour!

F/X: BUZZER.

T L I E R J N

(3 REFO. FURTHER L.)

(LOOK L. to POS.1, HUNTER'S OFFICE, EAST)

215. 2 (G)  
From behind MERES,  
looking at MAP.  
  
As he steps back, CRAB  
to ADMIT HUNTER from L.  
to R. of MERES.

55. INT. HUNTER'S OFFICE. DAY. BOOM A-1

GRAM F/X:  
DISTANT  
TRAFFIC  
(thru scene  
a/b)

HUNTER: Do we know when that  
ferry chap -

Preview 4



(On 2, Shot 215)

MERES: Lambert?

HUNTER: - gets back from sick leave?

MERES: He's due back tomorrow night.

HUNTER: Then we've got 36 hours. So -  
we publish Latour is dead.

MERES: Who to?

HUNTER: Flomard.

MERES: You think he's the brains  
behind it, sir?

HUNTER comes forward  
2 steps.

HUNTER: No ... I don't think he is.  
In any case, I'm more interested in killers.  
Someone in Paris is tapping telephones and  
getting messages to Lambert. Somebody  
must've told Lambert that Latour was in  
this country -

MERES: And if Mme. Coquet is with Lambert,  
they'll all arrive at Dover, sir.

F/X: INTERCOM. BUZZES.

SECRETARY: (V/O) Mr. Callan, sir.

SEE HUNTER GO L.  
into OFFICE.

BOOM B-4

216. 4 (B)

CLOSE on TELEPHONE,  
seeing HUNTER'S LOWER  
HALF coming f/g.

(Boom A  
to Pos.6,  
Hospital  
yard)

TILT UP with HAND to  
2-S, HUNTER/MERES.

HUNTER: Right. Charlie.

(2 TO POS.F, HOSPITAL  
ENTR-ROOM)

+  
BOOM C-1  
(over)

Tape run next

(On 4, Shot 216)

(B-4, C-4)

CALLAN: (V/O) Latour hasn't got long. Do you want to come round?

HUNTER: (PAUSE) Can he talk?

CALLAN: (V/O) Just about.

HUNTER: Can they boost him - ?

CALLAN: (V/O) He's already full of whatever it is now.

HUNTER: I'll be round. (PHONE DOWN)  
(INTO INTERCOM): Get me a car. (TO MERES): Telephone Flonard. Code it - make it sound an emergency. We want quick results from their end.

HUNTER goes u/s & MERES comes L. f/g.

Then get to Dover - fast. Madame Coquet may just want to go home.

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T A P E   R U N

(4 TO POS. 6, HOSPITAL  
WARD - R. of C.M.3)

(HUNTER REPO. to HOSPITAL)  
(BOOM C to POS. 5, HOSPITAL ANTE-ROOM, FAST)

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217.	1	(H)	34.	INT.	HOSPITAL WARD.	D.Y.	BOOM A-6
		CLOSE on LATOUR & INJECTION.					GRAM F/X: HOSPITAL ATMOSPHERE (thru scene)
		TILT to INCLUDE SISTER.					
		PULL BACK to see CALLAN.					
		SISTER goes to DOOR.					

Preview 2

(On 1, Shot 217)

218. 2 (F) 34A. INT. HOSPITAL ANTE-ROOM. DAY.  
M.L.S. SISTER coming from DOOR L. to CORRIDOR R. BOOM C-5  
  
SEE HUNTER coming twds camera.  
  
CALLAN Xs R. for 2-S  
  
CALLAN: You won't get anything.  
  
(1 CLEAR BACK for SHOT 219 on Cam.3)  
  
HUNTER: Let's get what we can.  
  
CALLAN: It'll kill him.  
  
HUNTER: He'll die anyway. (PAUSE)  
Let's put it like this - he's come a long way to talk to you - the least we can do is listen.  
  
CALLAN: O.K.  
  
SEE THEM GO L. through DOOR.

219. 3 (L. of G) 34B. INT. HOSPITAL WARD. DAY. BOOM A-6  
3-S, LATOUR + HUNTER & CALLAN entering.  
  
They come towards bed.  
  
CALLAN: Mores says he was pretty once.  
  
220. 4 (G) (R. of Cam.3) (PAUSE) Marcel!  
M.C.U. LATOUR.  
  
LATOUR: Callan.  
  
SLOWLY PULL OUT to 2-S with CALLAN.  
  
CALLAN: We want information - we want it now.  
  
(1 BACK IN TO POS.11)  
  
LATOUR: I understand.  
  
CALLAN: Then you can go to sleep.

Preview 3

(On 4, Shot 220)

LATOUR: Oui.

CALLAN: Do you know what Jean was working on? (LATOUR NODS) The new O.A.S. network? (PAUSE) Was it the new O.A.S. network?

LATOUR: Oui.

CALLAN: What did he find out?

221. 3 (L. of G)  
3-S, LATOUR/HUNTER/  
CALLAN.

LATOUR: It is in the papers.

HUNTER: Papers?

LATOUR: Jear's papers. I left them in a ... bread container ... in your kitchen ...

(4 TO POS.H, PASSPORT  
OFFICE)

CALLAN: How did you get them?

LATOUR: Jean dared not to keep them ... himself.

HUNTER: Is M. Flomard involved?

LATOUR: We ... are not sure.

CALLAN: Why did Jean come to England?

LATOUR: In the new organisation ... Francine is an organiser ... (PAUSE) Jean could trust nobody. Not his superiors ... not his wife ...

CALLAN: So why did he trust you?

LATOUR: Because I love him!

CRAE SLOWLY R. to 2-S,  
LOSING HUNTER.

Preview 1

(On 3, Shot 221)

CALLAN: (PAUSE) Did he ... love you?

LATOUP: Non ... he loved Francine.  
I am just a friend ... un copain. And  
he loved France ... He told to me  
Callan was a good friend ... I am to give  
it all to your Sécurité ... Moi aussi,  
j'aime La France/...

SLOW PUSH IN to  
M.C.U. LATOUR.

222. 1 (H)  
3-S, LATOUR/HUNTER  
standing/CALLAN.

HUNTER: (PAUSE) All right, we'll  
leave you now.

CRAB R. to 2-S,  
LATOUP/CALLAN.

(3 TO POS. II (R. of L.),  
PASSPORT OFFICE)

LATOUP: I am ... I love him ... but he -  
he - he ... (PAUSE) I am hot.  
(CALLAN WIPES HIS FOREHEAD) Jean ...  
he hated to be touched ... Ne m'  
quittez ... (HE CHOKES AND IS STILL)

CALLAN rises.

F/X: BUZZER. (AS CALLAN PRESSES IT)

PAN him R. to 2-S with  
HUNTER.

HUNTER: What did he say?

CALLAN: Don't leave me.

As SISTER comes in,  
LET THEM GO, & CRAB L.  
with her to LATOUR.

223. 2 (F)  
LOOSE 2-S, HUNTER &  
CALLAN arriving in  
ANTE-ROOM.

34C. INT. HOSPITAL ANTE-ROOM. DAY.

BOOM B-3

HUNTER: I'm sorry -

(1 TO POS. A, PASSPORT  
OFFICE)

CALLAN: It's part of the job.

HUNTER: I'm sorry for him.

T/C next



(On 2, Shot 223)

CALLAN: Yeah, I expect you are.

SEE NURSE GO R. to  
L. thru shot.

HUNTER TIGHTENS  
SLIGHTLY to CALLAN.

HUNTER: (AFTER PAUSE) I'll arrange  
to get the papers collected from your  
flat - you get down to Dover. Have  
a word or two with Mme Coquet ... if  
she's there!

T/C (4) EXT. & INT. DOVER DOCKS &  
IMMIGRATION CONTROL. DAY.

TELECINE (4)

FRANCINE & MESSMER  
drive up to IMMIGRATION  
CONTROL POINT where  
MASON is waiting for  
them.

S.O.F.

(Boom B  
to Pos. 5,  
Passport  
Office,  
fast)

MASON: Passports, please. Thank  
you. Would you mind getting out of  
the car, please?

(2 TO POS. 1, PASSPORT  
OFFICE)

FRANCINE: Why - is something wrong?

MASON: Just a formality. To the office,  
please.

MASON & 2ND OFFICIAL  
meet FRANCINE & MESSMER  
as they get out of car.

FRANCINE, followed by  
MESSMER & MASON exit  
past cam. L.

2ND OFFICIAL exits R.  
(1:17")

224. 4 (H)  
2-S, CALLAN/MERES.

35. INT. PASSPORT OFFICE. DAY.

225. 3 (H) (R. of 1A)  
On DOOR.

SEE MASON X L.

MERES: Thank you.

BOOMS  
C-1 & B-5

GRAM F/X:  
DOVER DOCK  
ATMOSPHERE  
(thru scene)

Preview 4

(On 3, Shot 225)

HOLD on FRANCINE &  
MESSMER.

226. 4 (H) FRANCINE: Davide!  
2-S, CALLAN/FRANCINE.

CALLAN approaches.

CALLAN: You've got the untidy habit  
of disappearing. Come here.

227. 3 (H) (As she moves)  
M.S. FRANCINE.

PAN her L. to see  
MASON reveal LAMBERT.

228. 2 (A) MERES: I believe you two have met.  
M.C.U. FRANCINE. (PAUSE) Your kidnapper.

229. 4 (H) FRANCINE: Kidnapper?  
3-S, CALLAN/MERES/  
FRANCINE.

MERES: My dear Madame ... what is it? ...  
Eugenie Marais - you allowed yourself to  
be carried away?

FRANCINE: You were holding me against  
my will!

230. 1 (A) MERES: At the request of M. Flomard.  
C.M.S. FRANCINE.

FRANCINE: Flomard is disgusting!

CALLAN: Take your coat off.

PULL BACK as she takes  
her coat off.

MERES: (TO MESSMER) Take your coat off.

ADMIT CALLAN f/g L, &  
MERES & MESSMER b/g R.  
for all-round frisking.

CALLAN: You're pathetic. You kill  
Jean and leave him half dead. You might  
have got away with one murder, but no,  
you had to try two, didn't you? Go on -  
sit down!

PAN HER L. to CHAIR  
as CALLAN throws her.

FINISH with TIGHT 3-S  
as MERES comes in.

Preview 3

(On 1, Shot 230)

231. 3 (H)  
M.S. MESSMER.

MERES: Latour is willing to testify/-

PAN him L. to 4-S with  
MERES, FRANCINE &  
CALLAN, PUSHING IN.

MESSMER: Il ne peut pas -

FRANCINE: Albert!

LOOSEN SLIGHTLY to  
KEEP MESSMER IN.

MESSMER: - il es mort!

TIGHTEN to 3-S as  
MERES LEANS IN, LOSING  
MESSMER.

MERES: (PAUSE) How do you know  
he's dead, Albert? (PAUSE)

It's like  
taking pennies off a blind man!  
Well, Madame /- ?

232. 1 (A)  
M.C.U. FRANCINE.

FRANCINE: I am saying nothing.

CALLAN: (PAUSE) To us, or to  
Securité?

233. 2 (A)  
TIGHT 3-S, MERES/  
FRANCINE/CALLAN moving  
to kneeling position.

FRANCINE: (PAUSE) To Securité./

CALLAN: Listen, darling, if we take  
you back to Paris, you might end up in  
the Rue des Saussies.

MERES: (PAUSE) Electric bars, wine  
bottles in unfamiliar places ... urine  
baths.

CALLAN: Or you could stay here. Two  
straight-forward murder charges/-

234. 5 (E) (R. of 1A)  
2-S, FRANCINE/CALLAN.  
(Creoper)

FRANCINE: Then Latour is dead!

(2 TO CAPTION)

CALLAN: You'll be inside fourteen years.  
Nobody'll know you when you come out, you'll  
be white-haired.

Preview 4



(On 5, Shot 234)

LOOSEN SLIGHTLY as  
she turns.

SEE LAMBERT IN & PAN  
CALLAN R.

FRANCINE: I am glad he is dead!

Non, non, non - explique, Henri, for  
what we are fighting -

CALLAN: Shut up!

LAMBERT: We must hand ...

CALLAN: We don't want any political  
speeches! A man's dead! (PAUSE)  
A good man./

235. 4 (H)  
2-S, FRANCINE/CALLAN.

236. 1 (A)  
M.C.U. CALLAN. FRANCINE: (PAUSE) A lover of boys?/

CALLAN: No wonder your husband left  
you. He loved you./ (PAUSE) Latour  
237. 3 (H)  
C.U. FRANCINE said so.

FRANCINE: (PAUSE) Do not lie to me,  
Davide. Latour is dead?

CALLAN: Yes, he's dead. But he had  
some papers with him - Jean's papers.  
Right!/

238. 1 (a/b)  
(M.C.U. Callan) So what is it to be - French

239. 3 (a/b)  
(C.U. Francine) justice or ours?/

240. 4 (H) (As she rises) FRANCINE: I will come with you./  
2-S, FRANCINE rising  
to DESK.

TIGHTEN as she CLOSES  
with CALLAN.

You'll enjoy the

241. 1 (A)  
C.U. CALLAN. revenge, won't you?/

CALLAN: Oh darling, I'll love it - for  
the sake of Jean!

Preview 2 & Caption  
Scanner

GRAMS:  
THEME  
(to end)

(On 1, Shot 241)

		GRAMS: THEME
		*
		*
242.	2 (Near A)	*
	"CALLAN" CLOSING CAPTION	*
	(20" x 16")	*
	SUPERIMPOSE CAPTION SCANNER	*
	(1) Callan - EDWARD WOODWARD	*
	(2) Hunter - DEREK BOND	*
	(3) Meres - ANTHONY VALENTINE	*
	Lonely - RUSSELL HUNTER	*
	(4) Francine - ANN LYNN	*
	Flomard - JEROME WILLIS	*
	(5) Marcel Latour - DAVID LELAND	*
	Mason - REX ROBINSON	*
	(6) Lambert - BARRY STANTON	*
	Messner - JOHN DEVAUT	*
	(7) Hunter's Secretary - LISA LANGDON	*
	Hospital Sister - MARYANN TURNER	*
	(8) Jean Coquet - GEOFF CHESHIRE	*
	Watson - LAWRENCE TRIMBLE	*
	(9) Series devised by JAMES MITCHELL	*
	(10) Associate Producer, JOHN KERSHAW	*
	(11) Designed by VIC SYMONDS	*
	(12) Producer, REGINALD COLLIN	*
	(13) Directed by PETER DUGUID (HOLD FOR 15 secs.)	*
		*
		*

FADE SOUND & VISION

(THAMES TV SLIDE TO BE ADDED  
ON TRANSMISSION - 0'07")

PAD/7.4.68.